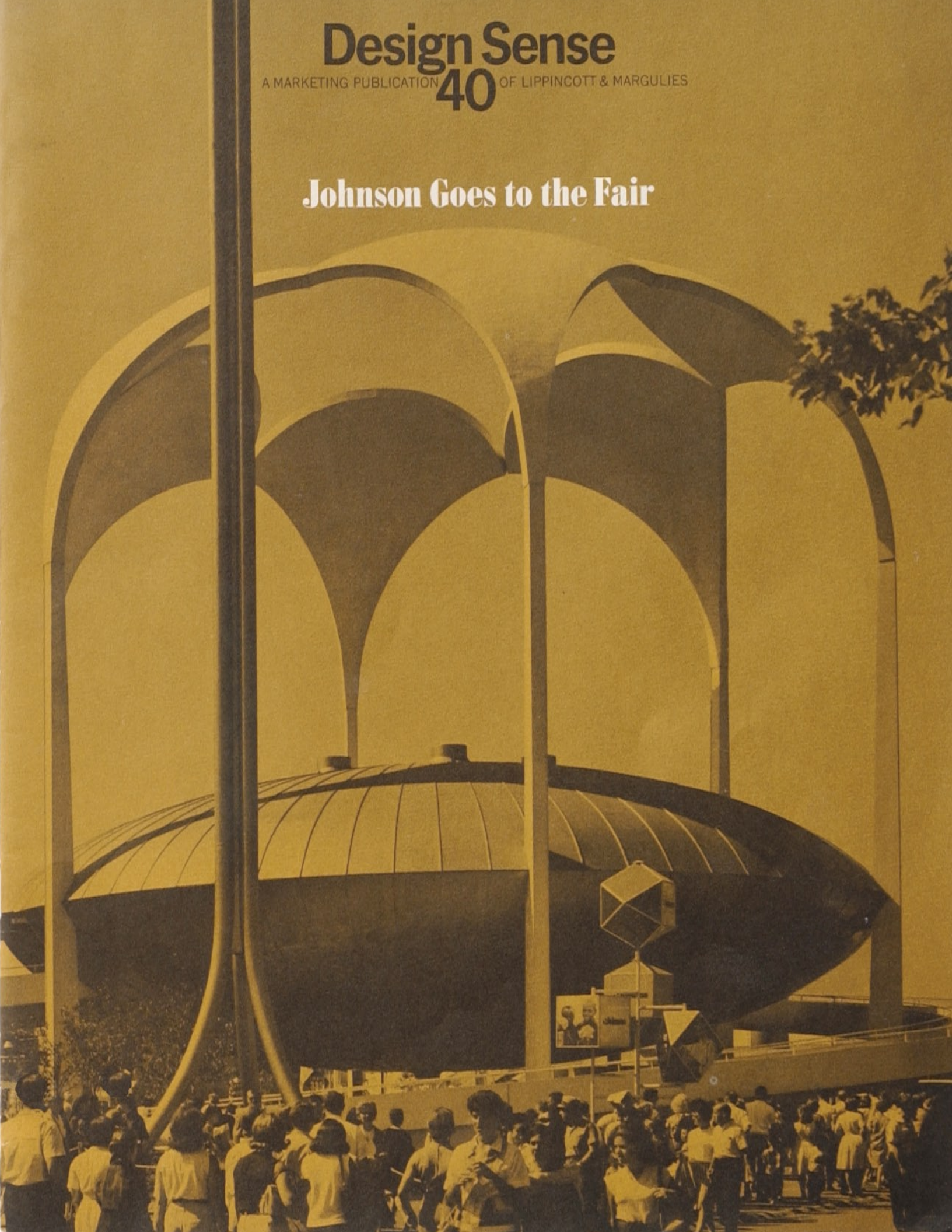
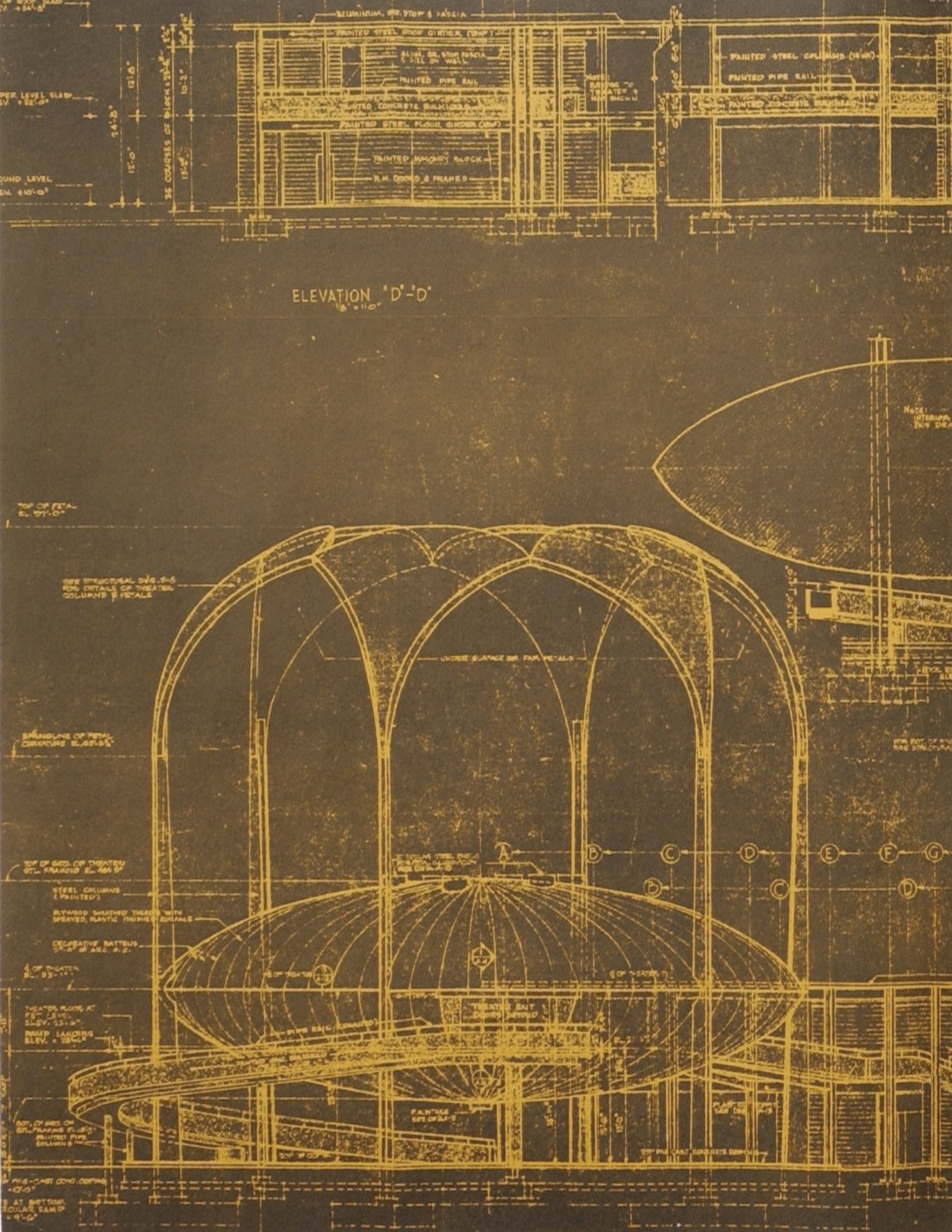
Design Sense
A MARKETING PUBLICATION 40 OF LIPPINCOTT & MARGULIES

Johnson Goes to the Fair




PAINTED STEEL ROOF GIRDER (TYP.)
PAINTED PIPE RAIL
PAINTED MASONRY BLOCK
PAINTED STEEL COLUMNS (TYP.)
PAINTED PIPE RAIL
35 COURSES OF BLOCK = 25'-2"
12'-0"
12'-0"
10'-2"
ELEVATION 'D'-'D'
1/8" = 1'-0"
TOP OF PETAL EL. 97'-0"
SEE STRUCTURAL DWG. S-5 FOR DETAILS OF THEATER COLUMNS & PETALS
UNDER SURFACE OF FAN PETALS
BEGINNING OF PETAL CURVATURE EL. 69'-5½"
TOP OF ROOF OF THEATER STL. FRAMING EL. 66'-5"
STEEL COLUMNS (PAINTED)
PLYWOOD SHEATHED THEATER WITH SPRAYED PLASTIC FINISHED SURFACE
DECORATIVE BATTENS
THEATER FLOOR AT PIT LEVEL ELEV. 13'-0"
RAMP LANDING ELEV. + 28'-0"
A
B
C
D
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G

The working bonds between S.C. Johnson & Son, Inc.—world-renowned "wax-maker" of Racine, Wisconsin—and Lippincott & Margulies, Inc., extend back to 1956 and have always involved many products besides wax. This eight-year period has covered a host of great advances in the fields of industrial design and marketing. Among the most significant of these developments, especially as it has affected S.C. Johnson & Son, Inc., is the burgeoning interdependence of research and package design and marketing. In these fields, advances have come in ever-longer leaps and bounds. Since the turn of the century our country has emerged from the Dark Ages of industrial design, when frills often overwhelmed function. And we have also come far from the all-too-recent Stone Age of scientific marketing, when the typical sales effort was a risky experiment conducted in a vacuum called "the public."

There is no better example of our close-working relationship with S.C. Johnson & Son than the joint effort that culminated in Johnson/s Pavilion at the 1964-65 New York World's Fair. In the planning and execution of this difficult project our company contributed all its skills in exchange for Johnson/s total cooperation with us—all the way from Johnson/s initial decision to enter the Fair, the design of the Johnson Pavilion, through the premiere of the Pavilion's widely acclaimed main attraction, a short motion picture titled "To Be Alive!" As a matter of fact, the entire Johnson exhibit has won so much general acclaim that our company is pleasantly embarrassed by its success. The film has been loudly applauded by critics and public alike.

With its extensive experience in Johnson/s global corporate identity and international marketing programs, Lippincott & Margulies endeavored to express Johnson/s entire marketing concept in the company's World's Fair project. General marketing concepts are often abstract in the extreme. We sought visually to crystallize the Johnson credo in the Pavilion and its attractions. This was attempted chiefly by means of striking design and wordless imagery. For example, even without its narration, Johnson/s film could be readily appreciated by Hottentots or Eskimos. Universal appeal was the keynote of our approach to this World's Fair enterprise. We aimed for the stars and, with the particular cooperation and understanding of Board Chairman H. F. Johnson and President Howard Packard, we came, in our opinion, very close to reaching our awesomely remote destination.

Through the years, S.C. Johnson & Son, Inc., and our company have proved good traveling companions. Johnson now markets some 40 household and industrial products in more than 70 countries. In many instances, excellence of Johnson/s package design has been the key that opened the doors to new markets, both domestic and foreign. Moreover, beyond these doors lay no vacuum called "unknown consumers." Through broad and penetrative market research the company has invariably possessed invaluable advance knowledge of the territories and their peculiarities, which, far from being perilous mysteries, became known factors that could be turned to Johnson/s advantage.

This issue of Design Sense is devoted to several major facets of our past and continuing bonds with S.C. Johnson & Son, Inc.

Foreword

Lippincott & Margulies

A MARKETING PUBLICATION OF LIPPINCOTT & MARGULIES, INC., INDUSTRIAL DESIGNERS AND MARKETING CONSULTANTS, 430 PARK AVE., NEW YORK, N. Y. 10022. IN CANADA: LIPPINCOTT & MARGULIES INTERNATIONAL LTD., 2200 YONGE ST., CANADA SQUARE, TORONTO, CANADA. NO PART OF THIS PERIODICAL MAY BE REPRODUCED WITHOUT WRITTEN CONSENT. ©LIPPINCOTT & MARGULIES, INC. 1964

While the Johnson World's Fair exhibit was being conceived and executed, Lippincott & Margulies, Inc., worked in closest harmony with Johnson/s Management Committee and, later, with Johnson/s World's Fair Committee. At a recent banquet of the Global Forum in New York, Lippincott & Margulies—along with several other companies and individuals from both inside and outside Johnson/s ranks—was presented with the Samuel Curtis Johnson Group Citation for Meritorious Achievement. The Citation, inscribed upon a small bust of Johnson/s founder, reads: "For vision and resourceful creativity in the development and completion of our New York World's Fair exhibit which has been widely recognized for its excellence and has significantly enhanced the world-wide prestige and reputation of the corporation." In turn, Lippincott & Margulies salutes some of the firms and individuals who played a vital part in making the Johnson/s World's Fair exhibit the gratifying success that it is: **FRANCIS THOMPSON and ALEXANDER HAMMID** for their production of the remarkable film, "To Be Alive!" **SEVERUD-ELSTAD-KREUGER** for a superb engineering job. **SYSKA & HENNESSY** for its excellent mechanical engineering. **TURNER CONSTRUCTION COMPANY** for building the Johnson World's Fair exhibit on schedule, within budget. **STANLEY ARNOLD & ASSOCIATES** for their effective "Golden Rondelle Marigold" seed promotion that invited U.S. consumers to the Johnson Pavilion.

Introduction

Entering a world's fair as an exhibitor is not quite as simple as setting up a rummage sale at a church bazaar. For a corporation, even the initial decision to participate in a world's fair is bound to involve long, calculated corporate self-appraisal. Great expositions can be a barrel of informative fun for the public. For corporate management, however, they can spell financial prodigality, design monstrosities, distortion of the corporate image, widespread misconceptions of the company's products or services, the grievous waste of a monumental effort.

A world's fair is scarcely a place for major exhibitors to think small. This was made abundantly clear in 1960 by Robert Moses, guiding light of the 1964-65 New York World's Fair. He issued a challenge almost likely to drive small-thinkers away:

The World's Fair of 1964-65 will provide commerce and industry with the biggest and most fascinating showcase conceived and constructed by the imagination and hands of man . . . a place to exhibit and see the finest products of the imagination and skill of all the nations, a forum in which national ambition and ideologies are combined and fully exploited and promoted.

To go or not to go into the Fair? That was a question that S.C. Johnson & Son, Inc. faced in 1961, when it asked Lippincott & Margulies' help in making its decision. It would be both a big and basic decision, without precedent for Johnson/s management. Johnson had never before mounted a major exhibit at a major world's fair. It could be a once-in-a-generation opportunity to reap immense benefits for the company, enhancing its image, enlisting even greater public acceptance of its product lines. Or it could be a snare and delusion—in short, a costly dud.

Casting the Die

The World's Fair offered unique opportunities to Johnson in marketing, design and the projection of corporate and

product imagery. One deep pitfall lay in the fact that a major Fair exhibit cannot be pretested. It has to start from scratch. Preconceptions of such an exhibit often prove to be based upon dim recollections from fairs of yesteryear, harking back to Eiffel Towers of yore, dismantled trilons and perispheres, the ghost of Little Egypt.

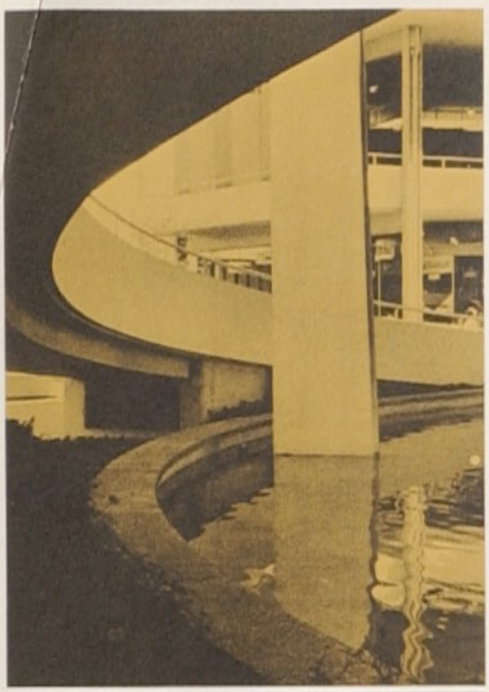
All nostalgia aside, however, the decision to exhibit at the 1964-65 World's Fair had to be hard-headed and dispassionate. Yet, once the die was cast affirmatively, the subsequent effort was likely to be sales-oriented, calculated to induce an emotional reaction in Fairgoers, but held well short of raucous razzle-dazzle that could easily be interpreted as vulgar commercialism. Attracting and influencing the public with propriety and in good taste was a central challenge, but a major Fair exhibit's expense was not justifiable on a basis of deep-impact exposure alone.

Not disclosing the identity of Johnson as its client, Lippincott & Margulies set out by interviewing Fair officials and the executives of other companies (both those planning and not planning to exhibit). Why were some corporate giants passing up the Fair while other, middle-echelon corporations were planning major exhibits? Apathy, indecision, tight budget squeezing and clashing opinions induced some companies to regard a Fair exhibit as "just not worth the trouble." Most companies going to the Fair—for better or worse—had got off to early starts on their projects, systematized their planning, set goals clearly.

Was it worth Johnson/s while to be among the elite?

Lippincott & Margulies undertook to compare the value of an investment in the Fair vs. Johnson/s spending the same amount of money in other channels such as research and development, advertising and so forth. Five criteria were to function as signposts to a sound decision.

1) Will a Fair exhibit enhance the corporate image in a meaningful way?
2) Will it provide a good setting for a tie-in with Johnson/s whole range of products?
3) Will it lend itself to be prominently fea-



tured in all corporate and brand advertising, promotion and merchandising efforts?
4) Will the exhibit be suitable for reutilization in subsequent displays—the individual exhibits, the central show and the building itself?
5) Will it be sufficiently unique and impressive to attract coverage by the various public media?

Lippincott & Margulies recommended that unless the answer to all five questions were "yes," corporate funds would better go to other efforts. Johnson added several financial criteria of its own. After much elaboration, analysis and deliberation of all these points, the final box score read "affirmative" all the way. Johnson would enter the 1964-65 World's Fair. *In the very process of response* to the criteria, Johnson had automatically *embarked upon its planning* for the Fair.

Picking the Site

Far in advance of its decision to exhibit, S.C. Johnson & Son, Inc. had taken an option on a tract of land for a possible exhibit. The consultants suggested that Johnson take a new site, twice the area of the original, on the fringe of the Fair's international sector.

Several compelling reasons lay behind this recommendation. First and foremost, Johnson is very much an international company, its brand and corporate identity being widely recognized in more than 70 countries. Second, there was considerable merit in locating Johnson/s exhibit in a non-industrial sector, away from other U.S. corporate exhibits where Johnson/s identity would be diluted accordingly. Finally, since the new site lay on an intersection diagonally opposite the projected site of the Soviet Russia pavilion, Lippincott & Margulies saw a rare opportunity for an amicable confrontation of free enterprise *vs.* communism with free enterprise putting its best foot Fairward.

The Russians withdrew from the Fair shortly thereafter. One Fair official jested that the proposed Johnson exhibit's location was the principal reason for the Soviet's retreat.

Groundbreaking ceremonies for the Johnson exhibit took place on October 16, 1962.

Creating the Pavilion

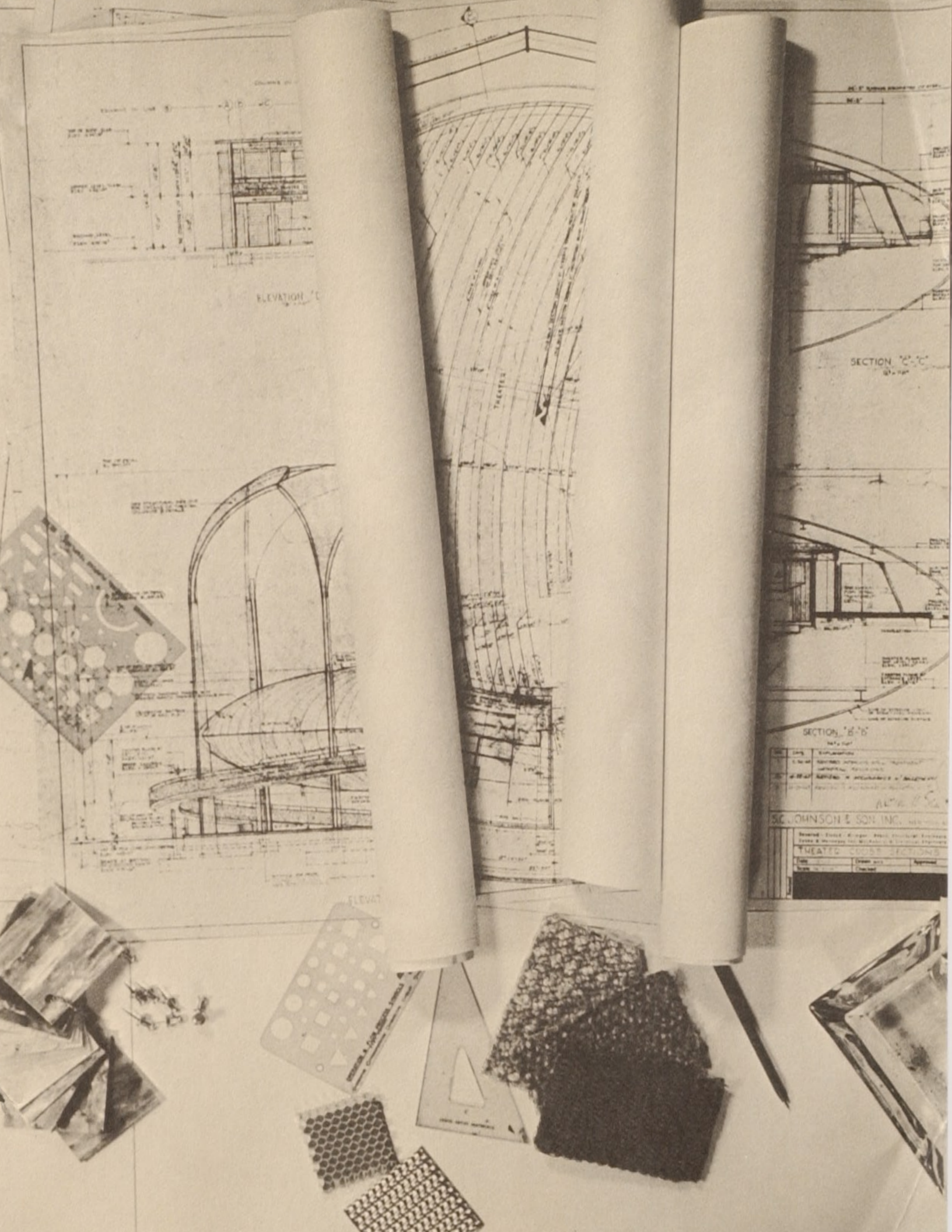
To Lippincott & Margulies fell the task of translating the concepts behind Johnson/s international corporate and brand identity programs into visual expression of the highest order.

In a sense, the design and marketing firm, in its conception of the Johnson Pavilion, approached the problem in seeming reverse—proceeding from the desired emotional effect to the design that would cause such an effect in Fair-goers. It was determined that the structure should be in no established or geographic style. Yet, if startling in its innovations, it should be clearly feminine-oriented, serene, almost Gothic in feeling, devoid of any hint of sales aggressiveness. The consultants were acutely aware of the traditions set by the late Frank Lloyd Wright, architect of the renowned buildings dominating Johnson/s world headquarters in Racine, Wisconsin. It was imperative that Lippincott & Margulies design a structure that would do honor to Johnson/s pioneering sponsorship of the finest in industrial architecture.

The "Golden Rondelle"—an architectural cameo striving neither to overshadow nor outsweep such gigantic Fair exhibits as General Motors' Futurama—was the ultimate result. It was quickly singled out by *Architectural Forum* as one of the few "exceptional" Fair structures. Most of the Fair buildings, the *Forum* sadly observed, "are both conventional and conservative, a setback to the recurrent hope that World's Fairs can be laboratories of building progress." Many other magazines took complimentary note of the Johnson Pavilion, including *The New Yorker*, which has been largely critical of most of the Fair's attractions.

The compact design of the Golden Rondelle expresses a seldom realized truth: *For all their colossal qualities, World's Fairs are still limited showcases for the individual exhibitor. What counts is the deep impact and memorability of a Fair exhibit.* In 1964-65, an esti-

From an arsenal of designs, the shape of the Golden Rondelle finally emerged. Carrying on the Johnson tradition of sponsoring outstanding architecture, the Golden Rondelle features a spectacular disc-shaped theater. Walter P. Margulies explains: "In the Golden Rondelle we have sought to express in architectural terms the S.C. Johnson & Son company's strength and stability, its world-wide implications and its devotion to progress." Within the Rondelle, however, a small plaque (see bottom-left column) merely tells Fair-goers: "Building And Exhibits Designed By Lippincott & Margulies, Inc."


ELEVATION "C"
SECTION "C"-"C"
SECTION "B"-"B"
S.C. JOHNSON & SON, INC.

children only

mated 8 million Fair-goers will visit the Johnson Pavilion—only one-fifth of the number of viewers, for example, who might watch a network TV spectacular staged by Johnson at less cost. But a spectacular would be soon forgotten, whereas the impressions of a Golden Rondelle will linger as pleasant memories for years to come.

It is notable that the Golden Rondelle expresses Johnson/s international identity through its very *lack* of design nationality and ancestry. It cannot be accused of looking like an upside-down Manhattan skyscraper or a non-leaning Tower of Pisa or an attenuated Buddhist shrine. The Rondelle's commercial lures are little more than fringe attractions—a home-care center that "telegraphs" answers to common questions, a "nonsense machine" to amuse children (and more than a few adults), a battery of speedy shoe-shine machines, an "international court" of various flooring materials from all over the globe. Throughout the entire construction phase, President Packard kept the project on schedule and oversaw the budget, while Mr. Samuel C. Johnson, Jr.—then in charge of Johnson/s operations in Europe, where Mr. Walter P. Margulies had personally briefed him on plans—was kept current on the exhibit's progress.

Most of the World's Fair structures were built to be destroyed when the Fair ended, or shortly thereafter. Ease of demolition was a key factor in their structural design. In contrast, the Golden Rondelle is one World's Fair pavilion that will have a carefully planned future on the morning after the Fair closes. Land has already been purchased in Racine by S.C. Johnson & Son, Inc. next to the company's Frank Lloyd Wright tower. When the Fair ends, the Golden Rondelle, built for ease of dismantling, will be taken apart, shipped to Racine and reassembled as a permanent exhibition center. This reutilization of the structure thus satisfies one of Lippincott & Margulies' five criteria for Johnson/s participation in the Fair. It promotes the Golden Rondelle to the status of a long-term investment, unlike the ephemeral buildings that surround it in New York.

In their conception of the Johnson exhibit as a whole, the consultants compared it to a pebble dropped into the big pond that is the Fair. Measurable ripples would be generated and their effect would be measurably felt. Johnson would thus gain greater recognition as a corporate entity, especially in New York City and on the Northeastern seaboard, and an important new public relations tool would have been created.

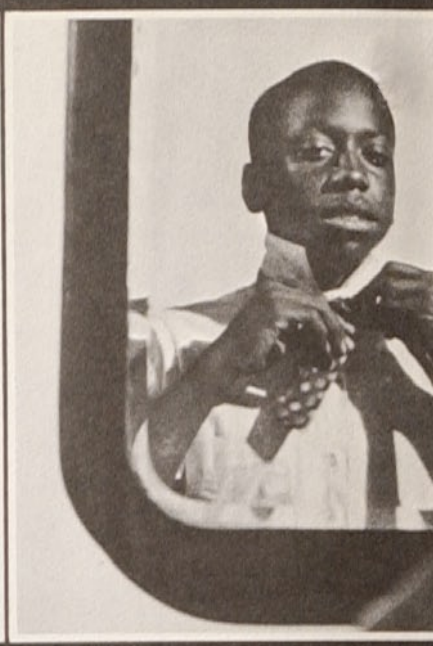
Just outside the Golden Rondelle are come-ons that entice the public with propriety and in good taste. Children delight in threading their way through a "fun machine" that also lures adults on occasion. Other fringe attractions are a home-care machine that "telegraphs" answers to often-asked household questions, a bank of quick shoe-shine machines, and an "international court" displaying flooring materials to be found in various parts of the world.

Evolving the Main Attraction

"What is inside the big clamshell?" is becoming a common question addressed by Fair visitors to attendants at Johnson/s Golden Rondelle. All esthetics aside, the "clamshell" is indeed a handy, everyman description of the Rondelle itself. The answer is: the clamshell's innards consist of a movie theater seating 500 people. Aside from its split, triple screen and unique setting, the theater itself is not startlingly unusual. But the movie is.

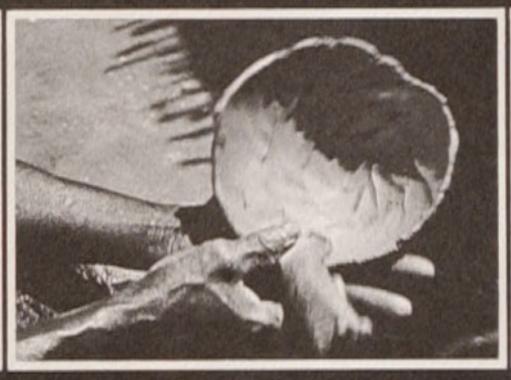
In fact, the film has created such a stir that the details of its evolution are well worth telling. It is a first-rate vehicle for augmenting Johnson/s corporate identity—yet it never alludes to Johnson by name nor even displays Johnson/s corporate symbol. It is an extremely potent tool for heightening consumer goodwill and acceptance of Johnson/s products—yet it never once mentions or depicts a Johnson/s product or brand name.

The evolution of the movie proceeded simultaneously with the conception of the Golden Rondelle itself. In early discussions with Johnson executives, Lippincott & Margulies tentatively recommended a lively theme: man's use of his increased leisure time. But further analysis showed that there was something wrong with this picture. Americans, with perhaps the most leisure time of any people in the world, might find such a theme highly entertaining and memorable. In many foreign lands, however, hardworking peasants, factory hands, craftsmen, shopkeepers, farmers—unblessed by 40-hour work weeks and automation—might easily resent the theme, envy "the leisure class" and feel hostile toward the mo-



"To Be

The feature attraction of the Johnson Pavilion is a film titled "To Be Alive!" It is projected on three screens, each 18 feet wide, within the Golden Rondelle. Though aimed chiefly at exciting viewers with the rich diversity of its scenes and sounds, "To Be Alive!" also carries an optimistic message: There is much happiness in the world for those who will believe that many of life's best things are free.



Alive!"

The film's Co-Producer Francis Thompson states: "Although life appears to have become a frustrating round of meaningless activities for millions of people in today's complex society, we've suggested that there are other millions who preserve a piece of the underlying wonder of our world, have a capacity to delight in everyday experience and find intense joy in simply being alive."

tion picture's sponsor. Injected into an international frame of reference (at the Fair or especially at possible foreign showings), the theme was simply "too American." It was discarded forthwith.

In Hollywood terms, it was as if S.C. Johnson & Son were the studio and Lippincott & Margulies the executive producers charged with selecting and supervising the actual production team. The consultants were keenly aware of the possibilities as well as the perils of the project. Their assignment was to seek out the optimum producer for a suitable film. The consultants' mission, under their agreement with Johnson/s President Howard Packard, was "the coordination and supervision of film production, including participation in development and refinements of film content, presentations of film progress reports, review of film shooting schedules, review of budget expenditures and authorization of payments."

In the following months the consultants investigated 27 prospective producers, ranging from major studios to independent moviemakers. Their hunt ranged from Hollywood to England, Germany and Italy. The search ended only five blocks from their Manhattan headquarters with the consultants awarding the original production contract to Francis Thompson and Alexander Hammid. Mr. Thompson is the winner of a Cannes Film Festival top award for documentaries; Mr. Hammid produced the famed "Hymn of Nations" with the late conductor Arturo Toscanini. The co-producers' instructions were to make a film that will contribute significantly to the World's Fair theme of "Peace Through Understanding".

At this point, the design and marketing firm conferred with Johnson executives on developing a new concept for the film. After several productive discussions with H. F. Johnson, board chairman, and Francis Thompson, a final suggested theme for the film was found. It seemed deceptively simple. It was "To Be Alive!"—an attempt to portray the sheer joy of life's commonplaces, the happiness to be found in the everyday universals of man's existence. The theme was certainly international enough, but could it be convincingly expressed on film?

Producers Thompson and Hammid spent 18 months on the project, shot many rolls of 16 mm. color film in Europe, Africa and the U.S. For their special "Tri-Arc 335" projection technique, they used an intricate rig of three cameras mounted together to film the panoramic scenes. Lippincott & Margulies contributed guidance on some phases of the film editing, an onerous over-all task that involved trimming the final motion picture down to a mere 17½-minute running time. The film achieves much of its tremendous emotional impact through kaleidoscopic sequences of related or contrasting pictures on the three screens, at times a single panorama, at other times a fleeting series of multiple vignettes.

The reception for "To Be Alive!" from the press and critics exceeded all expectations of Johnson and Lippincott & Margulies. Both sponsor and consultants knew that it was a competent film, conveying their carefully planned objectives with the subtlest indirection. Then a press preview initiated a virtual explosion of acclaim. Bosley Crowther of the *New York Times* pronounced the movie "stunning" and "dazzling." Hearst Columnist Bob Considine found it "utterly enchanting." The *New York Post's* Archer Winsten topped them both by calling the film—without qualification—"a masterpiece." It remained for *Time* magazine in its cover story (June 5, 1964), "A Confidential Guide to the New York Fair," to deliver the unsurpassable accolade: "The World's Fair is so resplendently miscellaneous that it defies a blue ribbon for any one pavilion, exhibit or show. Nonetheless, there is nothing better on the grounds than a movie called 'To Be Alive!'."

In proportion to its relatively low cost, the Johnson exhibit has won more recognition than any other industrial pavilion at the Fair. The queues of Fair-goers waiting to enter the Golden Rondelle are longer than any other lines of people to be found outside other industrial pavilions. The Johnson Pavilion was one of only two Fair exhibits of all types to win a top rating of "3 Unispheres" for excellence from *Time.**

*The only other top-rated exhibit: the Spanish Pavilion.

Backtracking on Achievement

The success of Johnson/s effort at the World's Fair, the near unanimous approval of its pavilion and "To Be Alive!", was no accident. It marked a signal highlight in the relationship between S.C. Johnson & Son and Lippincott & Margulies. It was made possible chiefly because the company gave its *complete cooperation* in return for the consultants' *total contribution* of their skills for the company's benefit.

In the past eight years, Lippincott & Margulies has contributed to Johnson throughout a whole spectrum of business services, aside from the World's Fair project. An ever-growing familiarity with Johnson/s objectives, problems and internal operations has developed apace. The design and marketing firm has rendered Johnson services in the area of corporate identity, product names, package design, structural design, interior design, domestic and international marketing research and analysis. An ideal client, Johnson has often given its consultants great latitude in many areas and projects such as the Fair exhibit.

Above all, the history of this client-consultant give-and-take relationship has proved that systematic consultation is indeed a continuing hand-and-glove working arrangement, demanding the closest cooperation in:

¶ Initial creative and development sessions,

¶ Recognition of each other's areas of expertise—client vis-a-vis consultant.

¶ Setting crystal-clear objectives of the program or project.

¶ Minutely planned execution of the program or project.

¶ Periodic review and analysis of results.

In 1957, Lippincott & Margulies launched its first corporate identity project for Johnson. A new corporate symbol was designed in 1963. The change was dictated by Johnson/s growing international role. The name, "Johnson's Wax," is too often meaningless in foreign countries. In some languages the possessive "s" makes no sense. In other countries "wax" is simply untranslatable. Although Johnson/s corporate name is well-known in the U.S., the consultants learned that individual brand fran-

Here (left to right) are Co-Producers Francis Thompson and Alexander Hammid with the consultants' president, Walter P. Margulies, during the period when "To Be Alive!" was first winning its acclaim from the press. Mr. Margulies selected the co-producers; his assignment was terse and businesslike: to coordinate and supervise the film's production, to participate in the development and refinement of its content, to present reports of its progress, to review its shooting schedules, to oversee budget expenditures and authorize payments.

Fantasy in the Fun-Machine!

In its domestic packaging program for Johnson, Lippincott & Margulies has always strived to emphasize family resemblances among complementary products. This approach is well illustrated in the conceptual line imagery of Johnson/s automotive products. Johnson is peerless among its competitors in fitting packages to contents, to the intrinsic nature of the product. The consultants have always accepted the challenge of creating the design worthy of the basic package, seeking through the design to embody and capture the essence of the product. In the highly competitive area of floor waxes, considerations of market positioning and strategy dominate the design approach. Here the problem is to give each floor wax entry a unique position in a common field, yet to have each entry reinforce its complementary products.

chises are more powerful equities in the minds of European consumers.

This was an open invitation for wide variations in package design. But such variations tend to fraction communications and increase packaging costs, as well as stepping up the chance of confusion with other corporate "Johnson" firms (of which the U.S. has more than a hundred). Johnson desired to undertake the long-range program of gradually standardizing its packages with its present single corporate mark. The double-diamond symbol is now coming to symbolize Johnson itself in the minds of consumers. The "wax" has remained (although in some languages it comes in first position), but the apostrophe in Johnson's has yielded to a slant mark. The current solution, with the symbol nested inside the "J" of "Johnson," seems the happiest compromise, serving the best interest of unified corporate identity.

A European packaging program was launched for Johnson in late 1962. Mr. Samuel C. Johnson, Jr., then head of the company's European operations and now back in the U.S. as executive vice president, was concerned with the widening deviation among marketing plans for Johnson products in various countries. Packages for essentially the same product were beginning to resemble each other less and less. Lippincott & Margulies surveyed Johnson/s various European managers, asked them to state their marketing plans and submit pictures of their products. The quality of labels was assessed. Studies were even made of the degree of each manager's adaptability to possible packaging changes. The question that continually arose was the merit of keeping an original package in a given country *vs.* switching to completely new packaging. But the underlying aim was gradually to standardize the imagery of packaging for a given product throughout Europe.

A combination of Lippincott & Margulies' on-the-spot observation and analysis, plus a careful weighing of the European managers' recommendations and preferences, produced an over-all finding: the most important element in European market packaging is *graphic similarity*. It has not always been easy to persuade Johnson/s European managers of this. Each naturally tends to favor his own packaging over that of the manager in the country next door. But the graphic similarity objective is being achieved, thus far without any managerial bloodshed.

Mirroring the imagery of the popular Johnson/s Glo-Coat Wax sold in the U.S., these are a few of the packages that Lippincott & Margulies has designed for this product in Johnson/s European operations: (from top to bottom) Cera (Wax) Glo-Co, the Italian product; Super Reluiseul, the French version; Super No-Rub, showing the French-language side of the Belgian product; the Flemish-language side of the Belgian container; the Dutch version of Super No-Rub.

Simultaneously, Lippincott & Margulies made a marketing feasibility study to determine Johnson/s true position in Europe. The challenge was manifest: a need to maximize Johnson/s impact in European markets at both the corporate and brand levels. The major factors analyzed were:

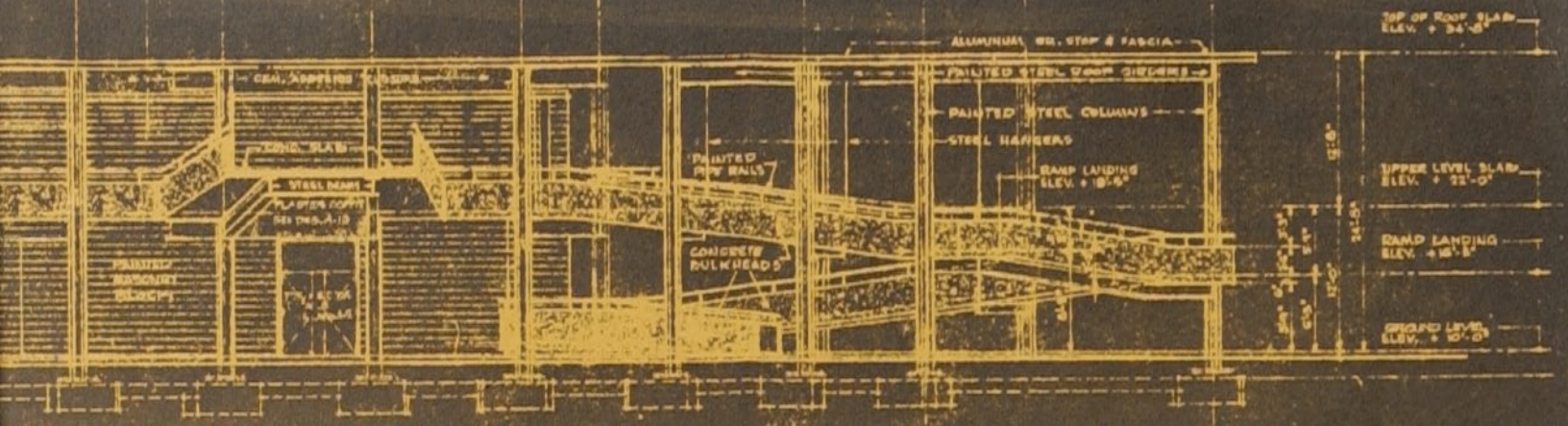
1) The growth of self-service (calling for self-merchandising packaging).

2) The increasing mobility of consumers (leading to greater homogeneity among countries).

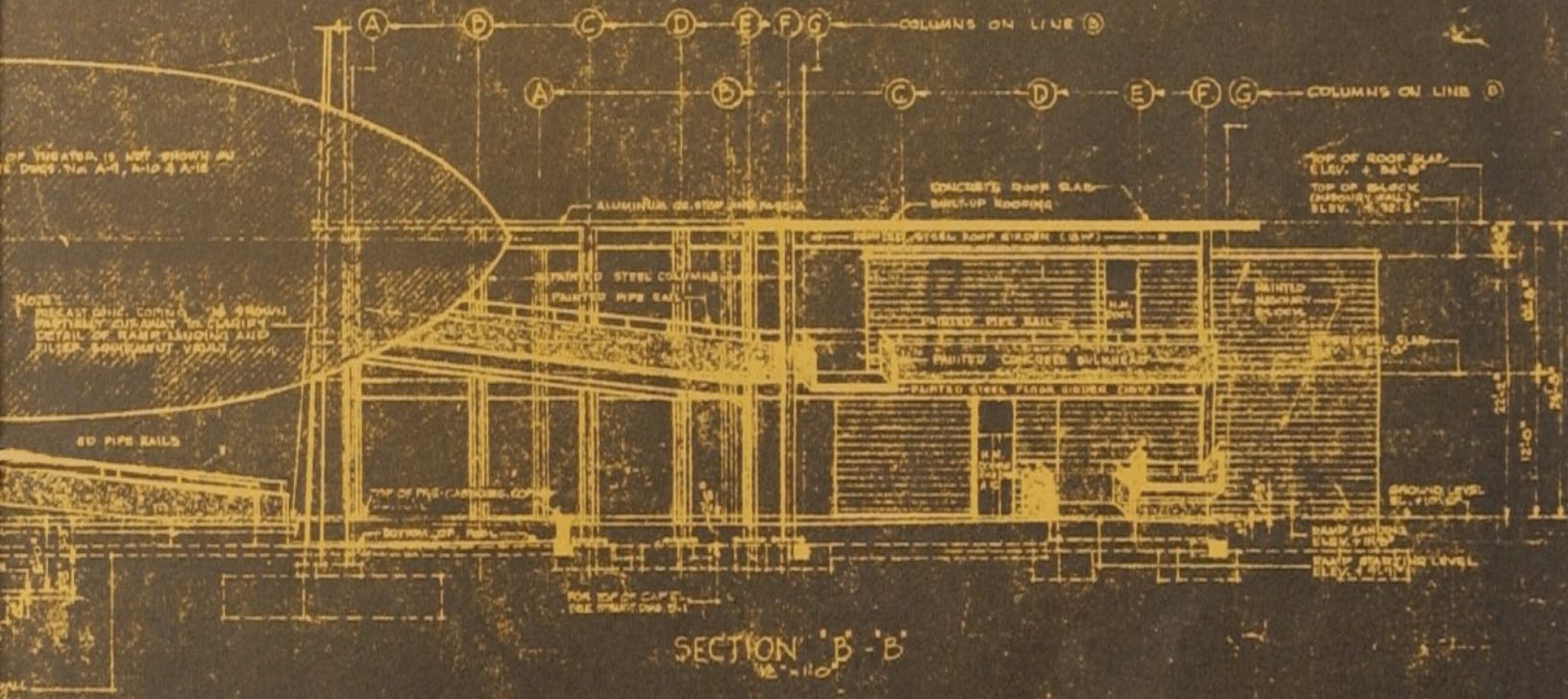
3) The "overspill" of European advertising (heightening possibilities of package standardization and effective communications). This in-depth survey indirectly helped Johnson in seeing itself as Europeans saw it. Such an experience is vital to the corporate self-knowledge that leads to meaningful systems of communications and marketing.

More than most other large corporations, S.C. Johnson & Son has a very lucid picture of itself in its corporate mind. It sees its own image without distortion, knows its own identity without rationalization, envisions its own future without unrealistic euphoria.

Johnson


ALUMINUM GR. STOP & FASCIA
PAINTED STEEL ROOF GIRDERS
PAINTED STEEL COLUMNS
STEEL HANGERS
RAMP LANDING ELEV. + 18'-6"
CONCRETE BULKHEADS
UPPER LEVEL SLAB ELEV. + 22'-0"
RAMP LANDING ELEV. + 12'-6"
GROUND LEVEL ELEV. + 10'-0"

ELEVATION "C'-'C'



SECTION "B'-'B"

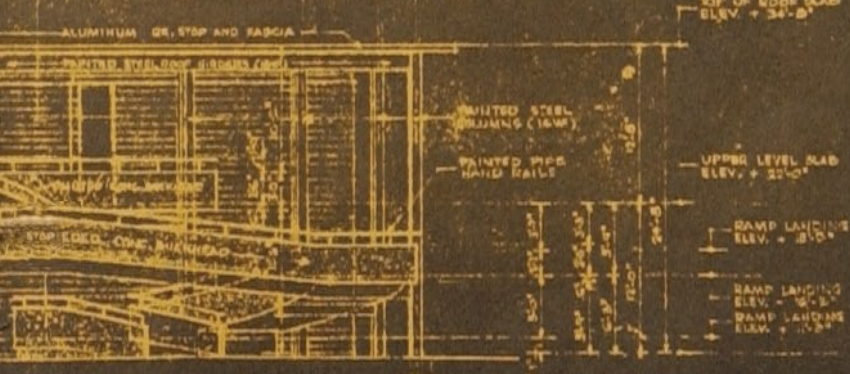
GENERAL NOTES

1. FOR PILE CAPS OR GRADE BEAMS ELEVATIONS SEE STRUCTURAL DWGS. S-1 & S-2.

COLUMNS ON LINE (B)

COLUMNS ON LINE (B)

NO	DATE	EXPLANATION
1	2-26-63	GENERAL REVISIONS


TOP OF ROOF SLAB ELEV. + 34'-8"
ALUMINUM GR. STOP AND FASCIA
PAINTED STEEL COLUMNS (I&W)
PAINTED PIPE HAND RAILS
UPPER LEVEL SLAB ELEV. + 22'-0"
RAMP LANDING ELEV. + 18'-6"
RAMP LANDING ELEV. + 12'-6"
RAMP LANDING ELEV. + 10'-0"

S.C. JOHNSON & SON, INC.

Severud - Elstad - Krueger - Associates Structural Engineers
Syska & Hennessy Inc. Mechanical & Electrical Engineers

JOB NO.

ELEVATIONS & SECTIONS

DWG. NO. A8

Date 1-7-63 | Drawn | Approved

Scale 1/8"=1'-0" | Checked

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